

## in the news

### INSIDE

The Writing Program has been the center of controversy for many months, and recently accusations and counter-charges have been flying in both directions. *The Tech* proposes in an editorial that it is time for a complete faculty investigation into the situation.

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The Musical Theatre Guild's highly successful production of *Godspell* opened last Friday night to an enthusiastic audience. The presentation continues this Thursday through Saturday in Kresge Auditorium.

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### UPDATE

High Energy Astronomy Observatory-A, the largest unmanned satellite to date, will be launched by the US in late April. Scientists are hopeful new data collected by the satellite will resolve the debate over the existence of black holes.

Nantucket officials talked with New Hampshire Governor Meldrim Thompson Monday concerning the island's possible annexation. Nantucket residents, who voted last week 1725-404 to secede from Massachusetts, noted New Hampshire's lower taxes and smaller population as favorable qualifications for that state.

### LOCAL

Over 100 Metropolitan District Commission employees are facing disciplinary action due to absenteeism, and poor work performance. The crackdown comes after a series of exposés published in *The Boston Globe* over the past few weeks.

### NATION

Saturday night the United States Coast Guard seized a Russian fishing trawler southeast of Nantucket. This is the first vessel to be seized by the Coast Guard although several Russian trawlers have been cited for violations of the new 200-mile fishing limit.

### WORLD

Incumbent Yitzhak Rabin withdrew his candidacy for Israeli Prime Minister Thursday after a scandal concerning foreign bank accounts. Defense Minister Shimon Peres is unopposed as the new nominee of Rabin's Labor Party for the upcoming election.

## Faculty register support for Writing

By William Lasser

A growing group of MIT faculty is organizing to insure that the Writing Program will be "judged on its merits and not on personal or political grounds," according to Assistant Professor of Humanities Murray Biggs.

Several faculty members, many of whom have no connection with either the Humanities Department or the Writing Program, were apparently spurred to action by a position paper prepared by members of the Program and circulated to the faculty in early March.

Others who have expressed concern include Associate Professor of Humanities William Watson, Professor of Management Richard D. Robinson, Nobel Prize winner Salvadore Luria, Professor of Biology, and Professor of Humanities Theodore Wood.

Biggs told *The Tech* that they are seeking a "non-partisan inquiry into the situation so that decisions can be made with the widest possible consultation." He added that a number of faculty

members felt that it was necessary to inform MIT President Jerome B. Wiesner that there are a number of concerned faculty members who feel that open discussion of the Writing issue is essential.

Wiesner told *The Tech* that although he was interested in the developing situation, he had made no commitment to any course of action.

Robinson learned of the controversy when he received the Writing Program's position paper. "I knew nothing about it (the Program)," he told *The Tech* in a telephone interview. "but I thought that some sort of due process was being violated." He explained that he had spoken with others who responded to what he described as the Program's "cry for help."

Wood said, "I like the Writing Program in its present form... I have faith in the people I know over there who have been teaching — I like what they're doing."

Wood declared that he would like to see a faculty investigation



Associate Professor of Humanities Murray Biggs

of the Writing Program controversy. "There seems to be such a strong misunderstanding of this problem that it seems that it should be further investigated," he noted, adding that "it's the ambiguity of the situation that bothers me."

Biggs, Robinson, Luria and

Watson are planning to meet today to consider possible courses of action. Among the alternatives: Working for the establishment of a faculty task force, appointed either by the faculty itself or by President Wiesner; and calling for a special meeting of the faculty to be held, most likely, in early May.

### News Analysis

## Sivin Report, communication vital

By David B. Koretz

In June 1976, the Report of the Committee to Evaluate the Writing Program was published. Known simply as the Sivín Report, the 83-page book stated clearly and repeatedly, "We recommend strongly that the Writing Program no longer be part of the Humanities Department."

Last September, Harold J. Hanham, Dean of the School of Humanities and Social Science, decided that the Writing Program would remain in the Humanities Department. The decision was made with the approval of President Jerome Wiesner, Chancellor Paul Gray '54 and Provost Walter Rosenblith.

The administration thus moved in direct opposition to the report of a Committee they had previously valued very highly. The Committee contained professors from MIT, Harvard University and the University of Massachusetts.

The Committee, chaired by Humanities Professor Nathan Sivín, stressed very strongly the

importance of removing the Writing Program from the aegis of the Humanities Department. "We recommend that the Writing Program be attached directly to the Office of the Dean," the Report stated.

### Committee warranted

The Report further proposed that "direction and supervision for the immediate future [be] by a small Steering Committee of tenured professors from different Schools of the Institute."

Hanham told *The Tech* that his decision was made because he could not handle the increased administrative workload which would have resulted from placing the Program directly under his control.

The reasons given by the Sivín Committee for wanting the Program placed out of the Humanities Department dealt mainly with concern that "it is unreasonable to expect the Department... to give strong and enthusiastic support to a program that is seeking to become an Institute-wide facility."

### Director to be appointed

Other aspects of the Sivín Report have been ignored by Hanham and the administration. The Committee recommended that, as the reorganization of the Program progressed, the "Program and the Steering Committee consider a tenured faculty appointment to provide a chairman for the Program."

Hanham told *The Tech* last week that a committee to search for a permanent Program director is underway. When pressed for names of the committee members, Hanham's office admitted that the committee was "not fully selected." This is almost a year after the Sivín Report's recommendation.

According to informed sources within the School of Humanities, the final say as to Program director may be with Leo Marx.

Leo Marx is the William R. Kenan Jr. Professor of American Cultural History. He is one of the four professors given chairs in Humanities last year as part of the New College Plan for Humanities at MIT.

Kenneth Kenniston, Mellon Professor of Human Development, and Robert Morison, Visiting Professor of the class of 1949, are the other two. Morison is from Yale University, as is Gerald Holton, a Visiting Professor of the History of Science who is only here for one year.

### The New College Plan

The New College Plan has never been clearly explained by the administration to anyone in the MIT community. It is apparently a plan awaiting only funding before it can begin to be implemented as the Humanities curriculum at MIT. It is intended to serve as a drawing card for MIT, one that will make the Institute's Humanities program comparable to that at Harvard and other Ivy League Schools.

However, the plan has three times requested from the administration the \$15 million dollars it needs, and three times the administration has failed to find the necessary funding. Meanwhile, the three professors have offices on the second floor of Building 20D until the project gets underway.

The problem that remains is the lack of communication within the School of Humanities and concerning the Writing Program in particular. Any concrete plans for a new curriculum in Humanities have not been relayed to the faculty in the Program, and surely it affects them most directly.

Last week, this lack of communication manifested itself dramatically. Several members of the Writing Program charged that Hanham and David Breakstone, Acting Director of the Program, lied when they told the Corporation Visiting Committee on the Humanities on March 17 that the

staff had been informed in October of the September decision to keep the Program within the Department.

Hanham seems to think that there is no problem. He said that "the tension between the Writing Program and the Department of Humanities is largely retrospective." This is an incredibly odd statement to make at a time when all relations between the faculty and the Department and School have broken down completely.

There is no communication between the Program and the Dean or the Program and its own Acting Director. On several occasions Acting Director Breakstone has been accused of not representing the Program adequately and of lying to the staff. Usually they say that they are not being informed of administrative decisions that affect their jobs and their Program.

### Program vs. Breakstone

Recently, allegations by Lecturer Sanford Kaye that Breakstone untruthfully denied knowledge of an expository writing course have come to light. Kaye claimed that Breakstone told the Program at a meeting on March 23 that he knew nothing about such a course. Breakstone said that he did not deny knowledge of the course, but merely had not had any documentation on the course with him.

The appalling lack of communication stems from the circumstances surrounding Breakstone's appointment. He was named Acting Director in July, 1976, after teaching Writing and Experience I for only one term, and he was hired without the evaluation required of everyone else.

Clearly, the Program is in deep trouble and will remain so unless some middle ground is reached by the Program's faculty and the School's administration. That middle ground probably lies in the area of the Sivín Committee's recommendations.



Lecturer Joseph Brown, one of the principal spokesmen for the Writing Program

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# Past UAP elections offbeat

By David B. Koretz

Tomorrow's UA election promises to be one of the calmest in recent years, but not only because of the lack of controversial platforms or candidates.

Last year, the UAP race boasted some of the most politically active students in recent history. Phil Moore '77 known for his Taiwan activism and bold dealings with the administration, edged out Katrina Wootton '77, noted for her position on FinBoard. The tally was 621-507, with 35 percent turning out at the polls.

In 1975, the team of Jon Horn '77 and Tim Wilson '78 of the Thursday staff quit the race with a week to go and threw their support to Ken Bachman '75 and Dominick Zito '76, who in turn pledged to share their positions with their benefactors.

Despite the team-up, Lee Allen '76 and Steve Shagoury '76 triumphed easily, garnering 607 votes to their opponents' 439. Only 30 percent of the student body voted.

In 1974, election proceedings were even more bizarre. The Bob Zimmerman '76/Larry Appleman '76 ticket was first excluded for not having enough signatures, and then replaced on the ballot when the Registrar's Office noted that the number of undergraduates was far less than the number used by the UA Elections Committee to determine the number of signatures needed.

The night of the election, vote fraud was charged when the Elections Committee found 60 ballots that were "forged and stuffed."

Two weeks later, another election was held, this time going to Steve Wallman '75 by a small margin over Dick Michel '75. However, only 17 percent of the undergraduates voted, a 500-person drop from the original election.

The year before, when nearly 50 percent of the electorate showed up, Linda Tufts '74 was elected UAP, with the closest runner-up Baker House, which ran as a collection entry. The final margin for Tufts was only 22 votes.

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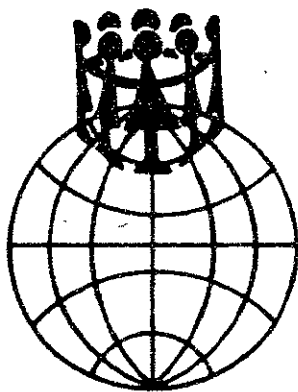


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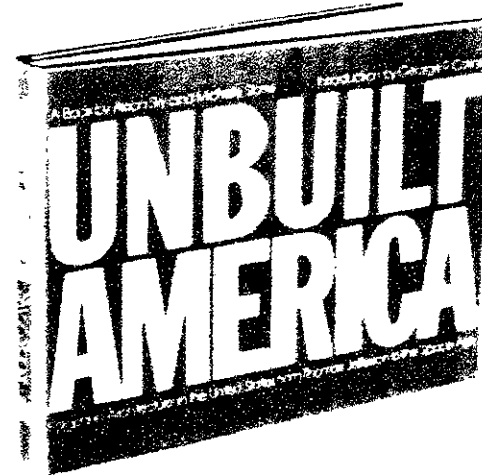
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# opinion

## Editorial

### Writing Prog. study urged

In recent weeks we have seen the Writing Program controversy explode into the news again with accusations of lying on both sides.

In the past year, Dean of the School of Humanities Harold J. Hanham has made several decisions concerning the program that have been contrary to the Report of the Committee to Evaluate the Pilot Writing Program, decisions which have sparked dissent on the part of several Program members, and which have involved several top figures in the MIT administration.

The following actions have created much controversy:

- David Breakstone was appointed Acting Director of the Program after only one term teaching in the Program, and without evaluation.
- Sanford Kaye and Joseph Brown claim to have been subjected to evaluation procedures that were neither outlined nor explained to them.
- Hanham decided to keep the Program within the Department of Humanities, after meeting with President Wiesner, Chancellor Gray and Provost Rosenblith. This action was against the primary recommendation of the Sivin Report. Furthermore, the Program's staff, with one exception, claims not to have been told of the decision until several months later.
- Writing and Experience was denied Humanities distribution credit, also against the

recommendation of the Sivin Report. There was also controversy surrounding the operation of the Menand Committee which investigated the subject; two professors from outside the Program gave testimony to the Committee, against established practice.

The facts will not be uncovered through charges and counter-charges. Accusations are marring the reputations of faculty and administration alike, and in the meantime, the needs of the students are being ignored. About 750 students enrolled in Writing Program subjects last year. Yet the future of this Program is not clearly defined.

We feel that it is about time for the facts to be made public. Therefore, we recommend that a complete and unrepachable investigation be conducted into the circumstances of the Writing Program.

The investigation should be conducted by a faculty committee, appointed by President Wiesner and Chancellor Gray or by the faculty itself. The committee should see every relevant document and hear the testimony of every person involved. It should determine for the MIT community what has happened during the last twelve months within the Writing Program, the Department of Humanities, and the School of Humanities and Social Science.

Only after an unbiased, in-depth investigation such as this can the prospects for the Writing Program be decided. The MIT community has been in the dark for too long.

### Carter missed point of an energy policy

By William Lasser

Jimmy Carter, that public relations expert who lives on Pennsylvania Avenue, has missed the propaganda boat in his recently disclosed energy proposals. The President, of all people, failed to realize that changing the attitudes of America's energy spendthrifts is at least as important as changing America's energy policy.

America is running out of energy. That disclosure isn't really news to anybody, or at least it shouldn't be, but America does not appear ready to face the facts. Our oil and gas supplies are rapidly being depleted. Coal is at best a temporary answer. The nuclear industry is being attacked by environmentalists and is not prepared to accept the energy burden. Solar, wind and other alternative forms of energy remain for the most part in their experimental phases.

The only real answer to the nation's very real energy crisis is to reduce consumption. President Carter's plan seeks only to reduce the growth of energy consumption. The plan involves increased taxes on gasoline and gas-guzzling cars, both of which will take effect in 1980. But the tax on gas would be a mere ten cents a gallon; hardly enough to dent the pocketbooks of the millions of Americans who drive big cars.

Carter's plan — regardless of the merits of its specific provisions — misses the point. A better policy would have been one which utilized

some of the symbolic methods which have characterized the new administration from the beginning. Carter should have stressed the seriousness of the situation; he might have even considered rationing to underscore the severity of the crisis.

Once the American people are aware that the problem is an imminently serious one, once they are convinced that it was their patriotic duty to conserve energy, the nation will have taken the first step in

the tough energy battle. The people reacted to calls for conservation of meat, vegetables, metal and clothing materials during the (albeit temporary) shortages of the Second World War. They would do just as well in saving energy.

What we need is a complete change in our attitudes toward energy use, and a strong PR campaign by the President would have been a logical move in that direction. Americans still think in terms of unlimited supplies; four years after the Arab oil embargo we have forgotten about the long lines at service stations, and we have become accustomed to spending a great deal of money on gasoline fuel.

Even the bitter cold of this past winter has failed to make Americans believe that there really is an energy crisis. The oil companies have been blamed again, as they were in 1973, this time for alleged deliberate withholding of natural gas supplies. Typical of American optimism, we will forget last winter's crisis as we head into the warmer weather.

Carter plans to mandate insulation in new homes, to allow tax credits for those who insulate old homes, to ban oil and gas for new electric power plants, and to allow price increases for domestic oil and natural gas. Only experts in energy policy — and there are many who think of themselves as in that category — are qualified to discuss and challenge the specific proposals. The plan to defer nuclear fuel reprocessing and support for conventional nuclear power plants will undoubtedly be the subject of much debate.

It is not the substance of the policy but the manner in which it was presented to the American people which was a miscalculation on Carter's part. The people have a phenomenal way of responding to real or perceived emergencies; at the same time, however, Americans will be quite unwilling to participate in any program which they see as unnecessary, over-bureaucratized, discriminatory or counterproductive.

Perhaps it is a sad commentary on the American citizenry that we require a crisis before we react in a positive manner. But that is the case with the energy shortage. One would have expected from Carter a policy full of rhetoric and Madison Avenue salesmanship. Instead, for better or worse, we have a real program, no frills attached. Now it's up to the experts.

here  
and  
now

## feedback

### Errors in UA story alleged

To the Editor:

The statement "The three referenda, which [were] ... initiated by Geoff Baskir '78" is simply not true. He had nothing to do with the one about the Writing Program (except that he and 600 others signed the petitions). That referenda resulted from a fine effort by the Committee to Save the Writing Program.

Also, I am slightly upset at the general message of the whole article, "No controversy in UA elections." I may not care too much about the other issues but the writing issue concerns many important points:

- 1) Experimental teaching methods at MIT.
- 2) Administrative procedures (or lack thereof).
- 3) Hiring and firing practices.
- 4) The role of Humanities at MIT.
- 5) Students' roles in administrative decisions.

Please check your facts more carefully so I won't have to read

thursday to get the story like it is.

Ken Church  
Member, Committee to Save  
the Writing Program

David B. Koretz, the author of the article to which Mr. Church refers, replies:

Let me first respond to the first of Mr. Church's contentions.

Geoff Baskir, as far as I have been told by Tom Gindin of the Elections Committee, authored the three referenda appearing on the ballot Wednesday. As for the Committee to Save the Writing Program, I have my doubts that anything effective will ever come out of that group.

I believe nothing has ever been accomplished by this group of people, and nothing ever will be. In this particular case, there is nothing any group of students acting in a vacuum can do. I attended the first meeting of the Committee, and was appalled at the lack of understanding shown by those trying to run the meeting

as to what is going on in the Writing Program and the Department and School of Humanities.

For the second point, you misunderstood me. Of course, the issues of the Writing Program, the Department of Humanities, the role of Humanities, and the other manifestations of recent events are very controversial.

If they were not controversial, they would not be splashed all over the front pages of *The Tech* and *thursday* these many months. However, there is little or no controversy involved in the UA elections, in that the vast majority of undergraduates will vote for the resolution.

The controversy in the Writing Program situation is not in the election, but rather between students and the administration, and between the faculty and the administration. The resolution of question three is not only non-controversial but non-effective, as I stated earlier.

— David B. Koretz



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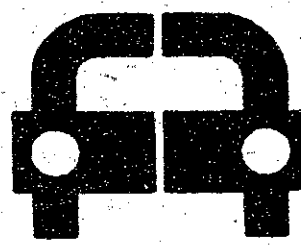
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So if you're a woman or a member of a recognized minority group, you stand a better chance than other people of equal ability. Companies are working to catch up, and that's good for you.

But when you look at a potential employer, we think you ought to discriminate a little, yourself. Ask some tough questions. Such as how a company *promotes* people. Or how many higher-level women and minority members they have. Chances are there won't be too many—statistically. So you should demand some straightforward answers about what a company is trying to do about that.

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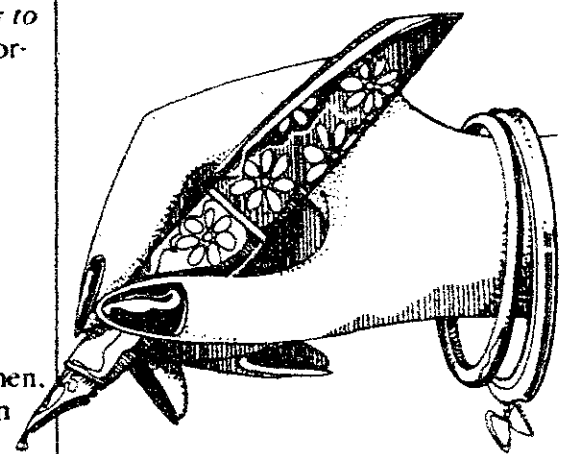
## Plain talk about EQUAL JOB RIGHTS

So far, there just aren't enough women, blacks or other minority members in some fields. That's where the real opportunities often are. But you're not likely to be hired as a chemical engineer if your major was black literature or feminist history. If you're looking for real opportunity, you should polish your talent in a discipline that is needed most by those who offer

good jobs. We'll need to create 18,000,000 *more* jobs to take care of the young people joining the workforce over the next ten years. So the competition for jobs will be fierce.

Most of all, we think you should look for companies that really try for excellence in the people they hire, develop and promote. Equal rights are one thing. Good jobs with tough standards and exciting futures are something else again.

Next time somebody gripes about job discrimination, you might ask: "Have you ever thought about metallurgy?"



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Does our message make sense? We'd like to know what *you* think. Your personal experiences. Facts to prove or disprove our point. Drop us a line. We'll send you back a more detailed report on equal rights and jobs. Our offer of *How to Get a Job*, above, tells you how to write us. Let us hear from you. We've all got a stake in more American jobs.





# MTG's Godspell resembles professional production

By Kathy Hardis

The talented and highly spirited cast of the MIT Musical Theatre Guild's *Godspell* is very well directed and choreographed in a performance comparable to that of any professional production. The show is funny, original, moving, and deserving of the highest possible praise.

Written by John Michael-Tebalak as his master's thesis, the musical found its way to an off-Broadway theatre in 1971 and was subsequently sent to Broadway, where it became one of the most highly acclaimed musicals of the early seventies.

*Godspell*, based on the Gospel according to St. Matthew, transforms religious material into a lively pastiche of slapstick, vaudeville, song, and dance. The cast uses almost every trick of the theatrical trade to act out various precepts and parables.

The show demonstrates that piety can exist without solemnity. Alan Scott as Jesus presides over this lively group, benevolently guiding his followers and preaching his wisdom with jubilant hokum. His characterization is gentle, sincere, humorous, and very touching.

Yet the show does not emphasize the teaching of Christian doctrine; instead, it creates a spontaneous and festive love-thy-neighbor mood and offers endless possibilities for improvisational theatrics.

The most cleverly presented parable is that of "The Good Samaritan" in which the cast members transform themselves into puppets for a humorously narrated puppet show, complete with an appropriate old-time movie piano accompaniment.

At the end of the play, the characters



Janice Avery Ould struts in the aisle of Kresge during her rendition of *Turn Back O Man*

wash off their make-up to perform the tragic scenes of Judas' betrayal and the crucifixion. Their transition between joy and sadness is flawlessly smooth.

The members of the cast all deserve praise. Lanier Leonard '80 sings, dances, and moves around with joyous abandon. The audience even clapped and stamped their feet to his lively rendition of *We Beseech Thee*. Constance Herron '80 sings the popular *Day by Day* with power and stage presence.

Mitchel Weitz '78 romps and clowns on stage in a wonderful manner, providing most of the narration for the parables. Rosalie Gerut emanates the most warmth and friendliness in the cast; her singing and guitar playing in *By My Side* is beautiful.

Janice Avery Ould aptly proclaims "Eat your heart out, Farrah Fawcett!" as she vamps the audience in *Turn Back, O Man*.



Constance Herron '80 and Alan Scott (Jesus)

K.C. Conlan, Bob Cramer, and Gerri Patterson all show animation and consistency.

But the strength of *Godspell*, the driving force which makes it work so well, lies in the excellent direction of Paul Gonyea and in the choreography of Sharon Glazer. The script of the show encompasses only about one fifth of the final production; the remaining four fifths of the ideas and effects are Gonyea's and Glazer's.

Their production also benefits from the fact that neither of them have ever seen a staged production of the musical before. All their ideas are fresh and original.

In directing the play, Gonyea spent the first several rehearsals just playing improvisational theatre games with the cast. As a result, the actors interact extremely well on stage, and the audience can sense a closeness between the cast members.

Much of the production is spontaneous improvisation within pre-described rules set forth by the director. According to Gonyea, each performance is slightly different and manages to retain its sense of newness and originality.

The choreography is simple and straightforward, never placing impossible demands



Gordon Hall

on the cast. The resulting dances are creative and well-coordinated, especially *O Bless the Lord My Soul*.

The cast has a relatively small number of MIT students which is unfortunate in a school which stresses the importance of student involvement. According to the director, several students auditioned whose dancing and acting abilities were adequate but were unable to handle the demanding singing roles.

Steven Schwartz's music and lyrics, adapted from an old Episcopalian hymnal, create a balance between liveliness and reverence. The orchestra, conducted by Eric Ziering '78, does a superb job of playing their music.

One might imagine that the large Kresge Auditorium would not be suitable for such a small production and would not be con-

ducive to audience-cast interactions. Yet this performance overcomes the problem very well as the cast manages to communicate with the audience at every possible moment.

The large stage itself is a challenge to any set designer, especially for a show like *Godspell*. However, the original set by Michael Conner '79, an interesting amalgam of wooden crates and nets representative of a dock, works extremely well. It makes the stage space much smaller and provides many levels for the actors.

The costume designs by Ellen Mason are clever, colorful, and true to the original production. The lighting by John Q. Peers '73 is similarly effective.

"When Sharon (the choreographer) and I first sat down to plan out what we wanted the show to be like," said the director, "we created what we thought would be an ideal production of *Godspell*. When rehearsals first started, we had to sacrifice some of our ideas for the perfect show, but now the production has developed and grown into what we originally wanted it to be."

Their production is excellent. And I strongly recommend it to anyone who could possibly see it, especially because it contains so many wonderful moments of improvisational theatre.



Bob Cramer and Rosalie Gerut imitate lambs in a scene from *Godspell*.

Gordon Hall

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If you want class officers who will work hard and really care then vote for Howard Schneider and Robert Cammarata tomorrow.

## arts cont.

## Pablo Cruise and Armatrading excite audience

By Claudia Perry

Joan Armatrading, Pablo Cruise and Elliott Murphy played to a near sold-out crowd Saturday at the Orpheum in what might have been the best mixture of artists to grace the city for a long time. Both Armatrading and Pablo Cruise are enjoying a surge of popularity with the release of their third albums.

Elliott Murphy, the opening act, is the latest in a long line of Springsteen retreads. Affecting the New Jersey phenom's street-poet stance, he sang a few songs that were interspersed with comments about the lack of functional monitors and the lousy PA system. In most cases the comments were more interesting than the songs.

The sound system was revived in time for Pablo Cruise to take the stage. Scorching through an hour-long set, the group showed an exuberance that is not as noticeable in their recorded work. Lead singer/bassist Bud Cockrell said in an interview earlier Saturday that the group

pushes to do their best in the studio. This could be one reason that their albums are technically proficient but rather distant. They are too busy working to loosen up.

The members of Pablo Cruise come from a number of diverse backgrounds. Guitarist David Jenkins worked with Ron Nagle, whose album, *Bad Rice*, can be found in cutout bins all over the country. Nagle assisted with the ensemble's second album, *Lifeline*. Jenkins told *The Tech* that he was incredibly nervous about recording the group's first album. Their producer on that venture, Michael Jackson, is a man Jenkins respects, although he is no longer with them.

Cory Leros, the pianist, writes most of the band's material. A former member of Stoneground, a group which enjoyed more popularity in England than in the States, Leros is the most traveled member of the group. He has toured the US twice and England several times. Leros is an excellent keyboard stylist. His solo during "Ocean Breeze" was one of the highlights of the evening.

Bassist Bud Cockrell is the most animated member of Pablo Cruise. He comes across like a small child let loose in a toy store. Cockrell seems to be genuinely glad to be onstage. His joy is conveyed through his music.

Joan Armatrading's part of the evening did little but confirm the existence of her prodigious talent. A first-rate singer and guitarist, she projects an incredible amount of stage presence. Unlike most female performers, Joan does not exploit her femininity by remaining ethereal and removed from the audience or by swaggering and boasting like the worst male performers. Instead, she chooses to be herself; an appealing woman who has had rough spots in her life but has gotten over them.

The majority of Armatrading's performance consisted of cuts from her current release, entitled *Joan Armatrading*. She also played some material from her first two albums. On the first chorus of "People," one of her more well-known songs, bassist Pat Donaldson sang the second chorus instead of the first. Joan stopped the band, pointed at Donaldson, smiled, and motioned for them to begin again.

Both Armatrading and Pablo Cruise are



Bud Cockrell and David Jenkins of Pablo Cruise

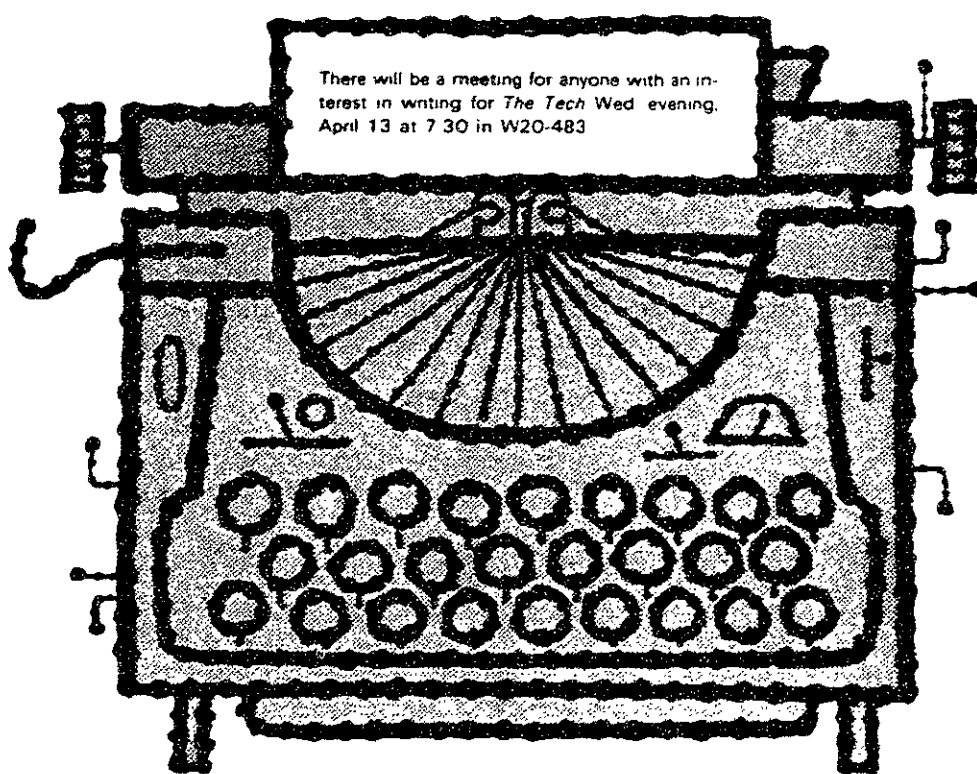
on A & M records. Each has received more than the usual amount of attention this label gives to acts. There is good reason for this. Pablo Cruise is a very commercial band which seems to have all the ingredients necessary for success. The combination of Bud Cockrell's exuberance, Cory Leros' adroit piano work, David Jenkins' impeccable guitar playing and

Stephen Price's supportive drumming is incomparable. Joan Armatrading is finally getting the recognition she merits. Her first two albums probably offer a stronger body of work than her current release, which is good but not quite as tight as its predecessors. After Saturday's performance, both she and Pablo Cruise may have found their places in the sun.



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## Lacrosse tries hard, drops to Amherst

By Glenn Brownstein

For nearly three quarters, the MIT varsity lacrosse team controlled play in its game against Amherst Saturday afternoon, outscoring the Lord Jeffs, 7-3.

Unfortunately, lacrosse games consist of four 15 minute quarters, and in the first 18 minutes of the contest MIT was as cold as the sub-freezing weather. As a result, the Beavers spotted Amherst a 5-0 lead, and lost to the Jeffs, 8-7, to drop MIT's record to 2-2.

Before the season started, MIT Coach Walt Alessi had figured Amherst to be one of the Beavers' toughest opponents this year, but hardly as tough as the Jeffs appeared early in the contest.

Suffering from the same defensive inconsistency that plagued them in the 20-7 loss to Tufts, the Beavers surrendered four first-quarter goals, three by hard-shooting Amherst attackman Corky Ellis.

Ellis scored at 2:55 of the second quarter to make it 5-0, and although Keith Gaimportone '79

put MIT on the board before halftime, the Beavers lacked cohesion.

Amherst sandwiched a Roger Renshaw '77 goal with two scores early in the third quarter to lead by five, but the Beavers scored three goals in a 90-second span, a burst that seemed to awaken the team and change the game's momentum.

Scott Tunis rebuilt Amherst's lead to three with a quickstick just before the quarter ended, and that proved to be the winning tally as MIT scored but twice on Amherst netminder Bill Bedford in the final period.

The last goal came with 40 seconds left, on a narrow-angle shot by Gordie Zuerndorfer '78. Although MIT won the faceoff and got two good shots on Bedford, the Beavers were held off by Bedford's hot stick.

MIT faces possibly its strongest opponent of the year today, Bowdoin, in Brunswick, Maine before returning home Friday to take on the winless Crusaders of Holy Cross.

## Golfers battle cold; finished 3rd in meet

By Leo Bonnell

After returning from a successful trip to Florida over spring vacation, the varsity golf team encountered weather conditions more typical of Alaska than Massachusetts for their first scheduled match of the season on Friday. It was a four-way match against Tufts, Wesleyan, and BU in which the lowest five scores of each team counts. The final result was Tufts 408, Wesleyan 429, MIT 432, and BU 442, giving the Engineers one victory and two defeats in the event.

The extreme weather conditions (winds near 40 mph and a ten-degree chill factor) made normal shot-making techniques nearly useless. Golfers were forced to play unusually low shots or risk having the high wind carry the ball far off course. The cold wind also robbed the hands of the sensitivity needed for short shots and

putting.

As a consequence of this, scores were unusually high for the Engineers, as only three of the top seven were under 90, a score equivalent to a bogey on each hole at Stow Acres Country Club. Mark Swenson '78 and Leo Bonnell '77 did the best job of fighting the elements with scores of 83 each, and Mike Varrel '79 added an 86. A pair of 90's by Jaime Dornbusch '78 and Doug Wegner '79 rounded out the low five scores.

The highlight of the spring trip this year was a six-stroke victory over Florida Institute of Technology on Mar. 31, 329-335, with seniors Bob Kneeland and Bonnell leading the way with 79 and 82 respectively. As always, the trip provided much-needed practice to prepare the Engineer linkmen for their 15-match spring season.

## Polar Bears and temp. freeze out bat-men

By Tom Curtis

Saturday at Briggs Field, MIT's Beaver batsmen faced the Bowdoin Polar Bears in weather more suited to hockey than baseball. Fittingly, it was the Polar Bears day as they managed to squeeze out a 4-3 victory over the Beavers in ten innings.

Despite the thirty-degree temperature, Rick Olson '78 and Dan Sundberg '77 each hit home runs for the Beavers. Olson's second inning blast, which was tipped by the centerfielder's glove, gave MIT an early 1-0 lead. After a two-run Bowdoin fourth inning, Sundberg's eighth inning homer off the indoor tennis bubble tied

the game at 2-2.

In the top of the ninth, Bowdoin's Mark Butterfield scored, following his third extra-base hit, a double, to give the Polar Bears a one-run edge. In the bottom of the ninth, MIT's Joe Kracunas '79 doubled, putting the tying run in scoring position. With two out, the pressure was then on Sundberg, the Greater Boston League's GBL leading RBI man. Sundberg was equal to the task, drilling a single to left field to score Kracunas and send the game into extra innings.

Bowdoin won the game in the tenth when Rich Newman singled, moved to second on a sacrifice bunt, got to third on a wild pitch, and scored on an error.

MIT's Pete Steinhagen pitched nine and one-third strong innings in a losing cause. Bowdoin's George Bumpus pitched a complete game for the win.

The Bowdoin loss combined with a 12-7 loss to Boston College Thursday gave the Beavers a 2-2 record going into Monday's Babson game. Today the Beavers take on archrival Harvard at 3pm on Briggs Field in a GBL game.



Craig Johnston '77 (9) battles an Amherst player for the ball as Brian Abbanat '80 (23) waits in the background

## Racketeers off to hot start

By Marcus Julian

After their pre-season warm up down south, the MIT racketmen started off the intercollegiate season last week on a positive note, defeating their first three opponents.

On Thursday, the racketmen demolished University of Connecticut 8-1, and on Thursday they embarrassed Colby College, defeating them 9-0. In their Saturday match, MIT faced Wesleyan at Wesleyan.

A close match was predicted for Saturday, and after the singles play had been completed, the score stood tied at 3-3: Captain Peat Moss '77, Reid Sheftal '78, and Frank Fuller '77 winning for MIT. In the subsequent doubles play, Sheftal and Yusuf Maniya '79 pulled MIT ahead 4-3 with their 6-4, 6-4 victory. Clinching the match for MIT were Stan Drobac '79

and Neil Soiffer '78, winning 6-7, 6-4, 7-5. Moss and Neal Rockowitz '78 put the final team score at 6-3 with a 6-4, 6-7, 6-3 victory. On Tuesday, the racketmen face Bowdoin College at MIT at 3:00pm.

The women's varsity tennis team toasted their season record to 2-0 Saturday with a decisive 6-1 victory over Clark University.

The women played at top form as they swept all the singles matches. Chris Vogdes '78, Marcia Grabow '79, Cathy Greany '78, Sue Nelson '77 and Sue Tiffany '80 won their matches without dropping a set. Anne Averbach '77 and Stella Perone '78 at first doubles also contributed to the cause with an easy 6-1, 6-0 win.

The team plays Endicott at home on Thursday.

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## sporting notices

IM rifle shooters who shot better than 89 individually or better than 359 in a team effort are eligible for the final round of competition tomorrow and Friday. Names of finalists are posted on the IM bulletin board. For further information contact Jerome F. Dausman at 723-8278.